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by
ETZ HAZAITH



THE JERUSALEM
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Friday, October 12, 1973

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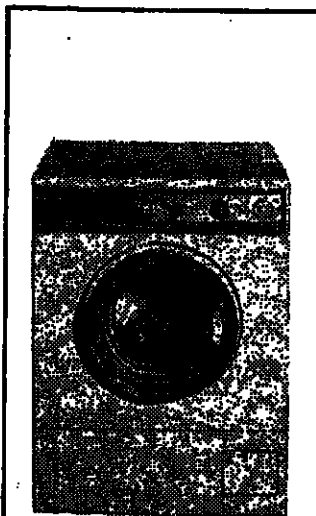
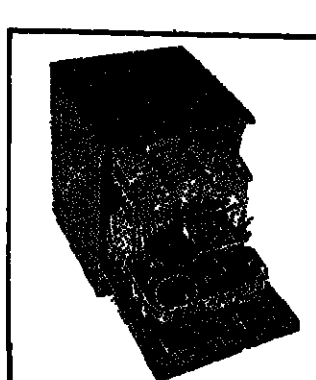
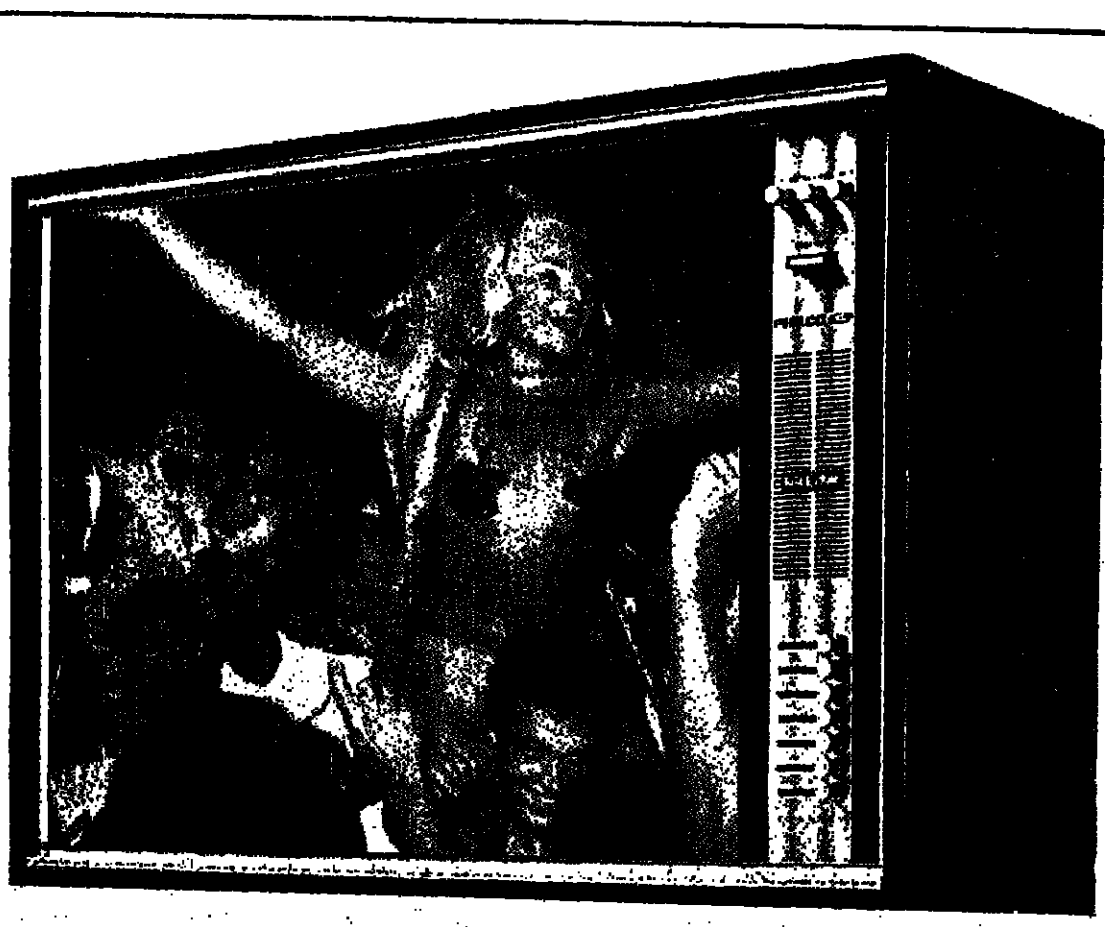
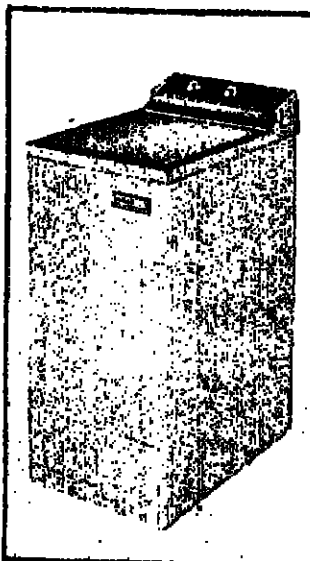
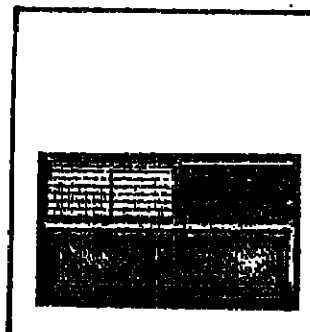
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"BE QUICK," the voice on the phone said. The order was to report to a previously agreed assembly point. You and your car. The call was expected. Jets had flown over earlier in the morning, heading north-east. An anxious call from a young woman asked what it was all about — there were rumours — people were called for duty from the synagogue. The BBC World Service, the salvation of news-onger Israelis when Shidurel Yisrael is silent, reported nothing of interest. Then there was the call to come over with the car. Immediately.

Others are on the road, too. Ignore the red lights. The vast parking lot is half full already. "Wait." "How long?" "Wait." Veterans in khaki, unpressed, taken out from the storeroom this morning, smile, make notes. "Wait."

Curious how large Tel Aviv has become: Not one familiar face in the whole crowd of drivers moving idly among the cars. Sorry, there is one, a woman, the owner of your habitual cafe. A very warm encounter. "Wait." No shelter from the sun.

Something is on the move. "You know where the place is? Be quick." The streets are more lively now, nobody pays attention to a moving car. "Here we are." The youthful officer in fatigue dress smiles. "Wait."

A case of soda water bottles is quickly emptied. Somebody discovers a water tap nearby. There are a few paper bags with biscuits, prepared probably for the military staff, but they don't object if you help yourself, as long as they last.

IT WAS ALMOST evening when my turn came. There was a great deal of movement at the base when I arrived. The officer in charge gave me a cursory

DEAR ANWAR,

It's been a long time, eh? I mean, the last time we exchanged letters was about six years ago, though then the address was Gamal, ahlan wa-sahlan. We always said you were a cut above him, my dear Anwar, and sure enough, this time you managed not just to outwit us, but to win the coveted title of qualified aggressor for yourself, even if the Russians do deny it — just to spite you of course, as usual. Don't you listen to them, boy, they're simply jealous. To us you're a full-blown aggressor, and we'll say so to anybody who'll listen.

As for your dizzying success — well, that was limited from the start to 48 hours anyway, according to the Bir-Gafgafa Treaty signed between us in '67, remember? It's true our Government is a bit stingy about news from the front just now, but actually we manage pretty well without, using the mixed Supermarket-Security Council system. Our timetable looks something like this:

The U.N.'s taking a nap — it means the Arab troops are advancing. Her Majesty's Cabinet urges cessation of hostilities — the Arab troops have been halted. The U.S.S.R. demands a General Assembly meeting — our forces are on the advance ("Israel is playing with fire!" — the advance is swift).

The U.S. convenes the Security Council — the Arab front has collapsed.

THE WORST THING IS WAITING

Sraya Shapiro



look, not encouraged by my grey hair. "Wait outside." A number of soldiers clustered on two benches, were listening to the Prime Minister's speech. "People were so kind on the

I arrived here in no time. "Any idea where we're going?" "Why didn't Dayan speak?" "He's got other worries now." Music. It was waiting again. It was waiting in another place, too, where people were coming to report, some in khaki, others still in civilian clothes, some carrying haversacks, others with plastic bags. They were told to wait for the bus that would come to take them later.

A small bearded man explains to the sergeant: "I had a heart attack, you see, not so long ago. I shouldn't go, really."

The rap samai winces: "I can't decide, you know." Report to your unit commander. A husky man in a coloured shirt has a problem: "My lorry was requisitioned. I should have stayed home waiting for a replacement, but I came here instead. What should I do?" He'll have to ask his unit commander, too, the sergeant decides.

AN EGGED bus driver muses: "The worst thing is waiting. I've been doing it since this morning. In the Six Day War it was different. You were on the move. No sleep, no shaving, just going on and on and on. When I came back, they couldn't wake me up for thirty-six hours. But now it's driving a bit, waiting a bit, and driving again. God, if I could stretch my legs."

Rumours. They've taken Sharm. "No, the radio said it was bombed, that's all." "They never tell the truth until long after." "Not us. We always tell the truth." "We'll wait and see."

Back at the base. Another volunteer like me argues with the commanding officer: "I really can't go on, I'm not your age." The officer is unimpressed. A young soldier makes coffee in a tin can. There is bread on the table.

"Have a nap in the chair, if you can." "But am I needed?" "Oh, yes! Don't worry. Wait." "They did need us. The job was to look for reservists who could not be reached otherwise, and to take them to their assembly point."

"The Arabs did us a favour attacking on Yom Kippur," somebody remarked. "It's a curfew — everybody at home, at synagogue or with the neighbours. No problem at all, rounding everybody up." There's a bright side to everything.

Resuming our correspondence

Ephraim Kishon



The supermarket yardstick is even simpler: when our heroic home front storms the tinned cheese and artichoke barricades, it means the Arabs have the upper hand. When there's no queue at the supermarket then you're lost, Anwar.

What you have achieved, is to win a lot of sympathy for the Greater Land of Israel Movement here. It also looks as if you'd put an end to the silly argument about whether we were in danger of our lives in '67 or not. We were.

Actually, we failed to appreciate you this time. Our supermarket supermen snapped their fingers at you. We stood with our backs to you like so many judo teachers saying: Now, chum, go for us with a knife! I guess it's the last time we've used that particular trick: next time we'll forgo the applause from the sidelines.

IT SEEMS as if you, Anwar, had learnt something too. Remember that famous article by your friend Hassanin Heykal in "Al-Ahram" before the Six Day War? Stage One: the Zionists have no choice but to attack. Stage Two: the attack is halted. Stage Three: a smashing counter-blow. See, dear, that's how it's done. You're lucky we don't trust our own words, Anwar. Then, we told ourselves day in day out that reason didn't play any part in your security calculations, and we refused to believe you'd cross the Canal because it seemed so un-

reasonable! We begged you to use commonsense, and for that we paid dearly.

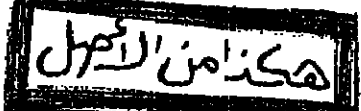
So where did you go wrong, Anwar?

In your timing. If you'd surprised us on a plain weekday, you'd have been faced with their belly full of steak. On Yom Kippur, everybody's quiet, relaxed, full of pep, positively hungry for some action. You've saved this Yom Kippur for us, Anwar. We'd have expected you to attack us on the day our TV was showing our basketball team playing the Russians. But on Yom Kippur? When there's nothing at all on TV?

What's more, a clever lad like you ought to know better than start a war on us a mere month before the elections. Are you crazy? Have you any idea what a beating you're going to take now so Yehoshua Rabinowitz can stay Mayor of Tel Aviv?

Oh well, we've both learnt something. From now on, we'll put a higher value on your word. And on our borders. And we'll discuss the battles when our bank-clerk gets back from his Patton and tells us of a few miracles before he starts collecting petrol-receipts for Sapir again. But that's a thing you'll never understand, Anwar my dear, because sometimes we hardly do ourselves. And with our strikes and our cost-of-living allowances, we'll become a nation of heroes once more.

Translated by Miriam Arad
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IN AN ADDRESS to the Knesset in November 1955, David Ben-Gurion, Prime Minister and Minister of Defence, made a classic statement on the right duty and intent of Israel to defend its existence and sovereignty by every necessary means.

"It is our duty (he said) to tell the powers of the world, without exception, with all the political modesty of a small people and all the moral strength of a son of the Jewish people: the Jewish people in its land will not be led like sheep to slaughter. What Hitler did to six million helpless Jews in the ghettos of Europe, no enemy of the Jews will do to free Jews in their homeland."

Ben-Gurion was speaking against the background of a grave escalation in the Arab terrorist "war of attrition" across the armistice lines. Until then, faced by the U.N.'s utter failure to stem Arab infiltration, Ben-Gurion had attempted to rely on the deterrent effect of retaliatory raids on targets in the neighbouring Arab countries to protect Israeli lives. The raids were intended less as punishment than as reaffirmations that Israel would not tolerate threats to its security, and as inducements to the Arab governments to put an end to the terrorist campaign conducted from their territories, with their support and encouragement.

But this strategy of limited conflict was not producing the desired results. Infiltration was increasing rather than decreasing. Egyptian and Jordanian belligerency was becoming increasingly menacing.

BY THE MIDDLE of 1955 Ben-Gurion had become aware of the inherent limitations in the reprisal policy. He sought to obviate the difficulty by pressing for Arab acceptance of the status quo. In July, he outlined a three-stage programme for reaching peace with the Arabs. The first stage called for fulfilment of the armistice agreements. The following month he wrote that Israel pledged itself to scrupulous observance of the ceasefire conditions with Egypt, Jordan and Syria on the basis of reciprocity. He added that Israel would take all steps possible to reduce tension on the borders.

After the September announcement of the Russian-Egyptian arms deal, he continued to press for Egypt's fulfilment of the armistice agreement and made this the condition for further talks during the January 1956 attempts at secret negotiations with Nasser. He realized, however, that the arms shipments had sharpened the danger and told a secret American emissary, Robert Anderson, then Assistant Secretary of Defence, that Israel would need compensatory arms in order to be able to negotiate as an equal with Nasser.

The arms did make a difference, as even the American emissary admitted; but Ben-Gurion allowed himself no illusions:

"The rulers of Egypt are buying weapons for one single purpose: to uproot the state of Israel and its people."

Once assured of technical superiority, he was sure, the Egyptians would not hesitate to attack; but even so, he did not regard war as inevitable.

"It is possible to prevent it, if we receive arms of the same quality as the Soviets are shipping to Egypt. It is possible to point with near certainty that a war will then not break out, because Nasser will not then dare to attack us, and we will never think of attacking him."

Moreover, as he had told the Knesset a few days earlier, on January 2, in reference to the impending Israel-France deal, there was a chance of acquiring such arms. In other words, by swinging from talk of preventing war and arming Israel, he attempted to achieve maximum diplomatic and military manoeuvrability.



WAR AND BEN-GURION

Today, David Ben-Gurion, Israel's first Prime Minister and Minister of Defence, who led the country to victory in its first two wars, celebrates his 87th birthday. Here, AVRAHAM AVI-HAI, a former member of Ben-Gurion's staff, examines the "Old Man's" thinking during the critical mid-fifties on the subject of war.

The impending arms imbalance, however, aggravated the end-of-the-road problem. Over the years the Egyptian regime had tightened its control on the Gulf of Akaba. In September, 1955, Nasser, probably made confident by the soon-to-be-delivered weapons, had closed this waterway to all Israeli traffic.

Ben-Gurion typically sought a response which would stop just short of war (or on the border-line) and present Egypt with a fait accompli before its army had assimilated the new weaponry. At the end of October 1955, he ordered the Chief of Staff, Moshe Dayan, to prepare a plan for capturing the Straits of Tiran, which control the narrow ingress to the Gulf. Presenting the new Cabinet to the Knesset on November 2, 1955, Ben-Gurion alluded to the war option.

"Egypt now seeks to seal the Red Sea route against Israeli vessels, contrary to the international principle of freedom of the seas. This one-sided war will have to stop, for it cannot remain one-sided forever. If our rights are assailed by acts of violence on land or sea, we shall reserve freedom of action to defend those rights in the most effective manner. We seek peace — but not suicide."

A MAJORITY in the Cabinet deferred action on the plan and Dayan appealed the decision in a letter to Ben-Gurion as Minister of Defence. He was reflecting the premier's own line of thought when he stressed that the Egyptian threat to seal the airspace over the Straits to Israeli commercial flights could lead to "the loss of our naval and aerial freedom through the Straits. Egypt will thereby become for us a coastal strip along a closed lake." This, Dayan believed, was part of "an overall plan to seize the Negev."

But the Cabinet decision stood. Shortly thereafter, the border situation not having improved, it became increasingly clear at the beginning of 1956 that a large-scale general action, in other words war, would be necessary some time in the near future. But while preparing the nation for any eventuality he was reluctant to use those "other words." He strenuously cautioned Israel against considering itself at war, and de-



manded that the concepts of "not peace" and "war" be clearly distinguished.

He acknowledged on January 5 that the existing situation of Israel — no peace treaty, and daily violations of the armistice agreements — could not be called one of peace, but he refused to say what made for war. For pragmatic reasons, he publicly rejected the idea of a "preventive war." He argued that a second round, particularly if initiated by Israel, would only lead to a third round. Israel, he never tired of repeating, would only fight a war if war were forced on it.

However, two other Ben-Gurion statements, one a year before Sinai, the other near its brink, indicated that only a semantic point was involved. Upon officially becoming Prime Minister, he remarked that it was ridiculous to speak of "preventive war," because for Israel any war would be defensive in character, as the country had been under attack for seven years.

In a Knesset debate on October 17, 1956 he declared, in reply to the right-wing opposition demand for a more aggressive policy, "even in defensive operations there is the need to take aggressive action. In most cases, the best method of defence is through offensive action. And if we have to defend ourselves, we will not just sit at home and defend ourselves. We intend to carry the war to the other side and to defend ourselves with sharp attacks, because defence also requires offensive operations."

This statement was made a mere two days after Ben-Gurion had informed the Knesset that Israel had been successful in its search for sources of arms supplies to counteract the grave effects of Egypt's Soviet arms deal of the previous year. The supplier was France, whose attitude towards Israel had been becoming progressively more friendly as Egypt's hostility to France — and Britain — increased. Matters had come to a head with Egypt's nationalization of the Suez Canal in July.

The Cabinet had already decided, in principle, to take action against Egypt. The actual timing of the "defensive operation" was determined on October 24. By

then it was known that Jordan was about to join the united military command established by Egypt and Syria, a development which threatened to complete Israel's encirclement. Ben-Gurion was confident that Israel arms could prevail over the Arabs, and that French assistance in the air would reduce the risks to the civilian population to a minimum.

The 1956 Sinai-Suez war began on October 20, 1956, and ended with the IDF in full control of the Sinai Peninsula, five days later.

COULD THE DECISION have been otherwise? Could Israel have improved its security position by other means? The flow of great quantities of Soviet arms to Egypt, coupled with mounting terrorist infiltration and naval blockades, led to the decision that a preemptive war must be launched against Egypt. That war ending in swift victory, accomplished Israel's basic aims of opening the Gulf of Akaba, halted infiltration from Sinai and Gaza, destroyed Nasser's hopes of encirclement, and restored Israel's qualitative superiority over Egypt in weapons.

These successes were achieved at the price of a liaison with two western powers on the decline. Ben-Gurion's reasons were intensely practical. He needed the French-British intervention in Egypt to ensure air cover over Israel while his army and air force would be free to sweep Sinai, destroy the Egyptian military capability and open the Straits of Tiran. He wanted it, also as a further precaution against any possible military mishap. After all, the IDF had not been tested in a major military action for seven years. The Egyptian army, with much greater power, and fresh and sophisticated equipment, was no longer the defeated force of the 1948 war. Thus, prudence alone dictated a link-up with the French and the British.

At the same time, Ben-Gurion made a strenuous effort to divert Israel's Sinai campaign — known domestically as Operation Kadesh — from the Franco-British Suez adventure.

SURVIVAL ABOVE ALL — this was the thrust behind Ben-Gurion's policy decisions. Yet as an educator for to a great extent that is the role of every state leader and one he recognized and relished.

Ben-Gurion was anxious to keep alive the basic Jewish anti-war sentiment, one which his Labour movement had pressed over the years of conflict with the Revisionists. Thus in early 1956 he said:

"War is the most bitter and serious matter in the life of a people... There are movements which see war as an ideal, which see war as a means to national or social which claim that in war man becomes elevated, as it were, and the heroism of a people reveals itself. This approach is an abomination to us, it contradicts everything dear and holy in our movement and our people... We shall make war only out of bitter, unavoidable necessity... we do not rejoice at the prospect of battle."

Ben-Gurion had to weigh the immediate advantage of war against the long-term dangers of great-power intervention or involvement. He was well aware that Israel's ability to win a regional victory would not guarantee a solution on the international scene. To be justified morally and politically, war must be defensive, and on balance defensive. To protect the territorial base of Jewish existence, anything — Jewish war is permissible. But that war must not be fought merely to promote the national interest; it must not be ordinary politics conducted by violent means. It must only be a last resort.

This article is based on a chapter from Dr. Avraham Avi-Hai's book, "Ben-Gurion: Statesman," due to appear later this year. Copyright by the author and Keter Publishing House, Jerusalem.



'Thy name is Israel'



MEETINGS WITH THE ANGEL: Seven stories from Israel. Edited by Benjamin Tammuz and Leon Yudkin. London, Andre Deutsch. 282 pp. £2.25.

Curtis Arnsen

THIS IS THE BEST — from the aspect of selection and quality of translation — of the crop of anthologies of Israeli prose in English translation that have appeared in

recent years. Its value is enhanced by the comparatively low price as well as an attractive format and fine production job. The editors — Benjamin Tammuz, an Israeli novelist of high standing and Israel Cultural Attaché in London, and Leon Yudkin, who teaches English at Manchester University — are to be congratulated.

Tammuz' short essay, "Second Encounter with the Angel," serves as an introduction to the volume. He delineates three encounters between

man and his environment. The first is the initial meeting with another person, place, or idea, at which an undefined impression is formed. At the second encounter this impression is often totally reversed. "At the third encounter, however, the first impression may be retrieved, and reaffirmed conclusively."

He applies this scale of encounters to the meeting between the Jew and his identity. The first stage is the encounter in Genesis 32, in which Jacob wrestled with a man "until the break of dawn," with the consequence that "your name shall no longer be Jacob but Israel, for you have striven with God and men and have prevailed." Thus, the Jew first saw himself not only as a member of a group, but as one of a chosen number of people. The third encounter is only now beginning. It will be forged over the next years and will be based on the present encounter, the one in which we live.

The second encounter is one which has endured from Jacob's meeting with the angel until the present. It has two main elements. The first is an intimacy between the Jew and God; the second is an element of the Jew vindicating his fate. However, the Israeli experience has passed by these two elements. There is no longer an intimacy between God and the Jew, as the majority of Israelis do not consider themselves observant in a traditional sense. Therefore, there is no longer a need to "vindicate" our fate. Yet, instead of a vacuum forming, the place of God is taken over by the concept of "our national destiny," that is, the future of the Israeli himself.

Out of the thesis of the relationship between God and man and the antithesis of national destiny came the synthesis of guilt resulting in a type of Jewish anti-Semitism. It is this guilt, tempered into doubt, which formed the central theme of contemporary Israeli writing from 1948 to the present. Guilt, because we have returned to a homeland only to forsake a faith. Doubt, because we seem to be turning into a Levantine society, or a chauvinistic society, or a pragmatic society which ignores the Messianic vision.

While not all of the stories in this volume can be neatly packaged into one or another category, the first story could be used as an example of the doubt possibly arising

from misuses of the cry of national destiny. Dan Tashler's "The End of the Day" is concerned with a Jew's relationship with a poor Bedouin tribe between his days as a worker on an archaeological dig near Beersheva to the time in which the protagonist, Zimner, serves as an Israeli soldier who must participate in the tribe's destruction as they turn to marauding and murder. Tashler writes in an objective style in which his protagonist is not so much a hero in the accepted sense as he is a catalyst around whom things happen. It is interesting to note that this is the only story in the volume not told in the first person. This preserves the "objectivity" of the story, in which we see the protagonist through others than himself. The translation by Arthur Jacobs is excellent and succeeds in capturing the melancholy tone of the original.

YAAKOV Shabat's "A Private and Very Awesome Leopard" is the tale of a dreamer cum confidence man whose ability to convince others of the validity of his visions is more successful than his ability to realize those dreams.

Yossel Birstein's "Dubin and his Brother" was originally written in Yiddish, although the editors note neither the original language, location, nor date of any of the stories. Dubin is waiting for his supposedly rich brother from Australia, an old Army comrade of the narrator who lives in the same kibbutz as Dubin. After a considerable build-up, the brother arrives and soon dies, leaving only \$2,000 and a newspaper clipping telling of Dubin's brother's attempt to embezzle from the Australian Government. The translation is by the author.

DAVID Shazar's "The Pope's Moustache" is a humorous glimpse of Jerusalem before 1948 as seen through the eyes of a narrator recalling his youth and the people around him, especially Mr. Gavriel Luria. This segment, taken from the episodic novel "Temple of the Broken Utensils" (1969), is a fantasy of how Luria tries to pick up a pretty young English nun, and two interpretations of what takes place in the encounter. The style recalls the magic of the story.

Yitzhak Ben-Ner is the least well known of the authors represented in this volume, and his story, "Onema," should win him new readers.

The narrator, looking back on his youth, remembers when he was raised by his uncle, whose wife had left him for an English pilot more than 11 years before the beginning of the narrative. The boy was taken to movies twice a day by his uncle, whose life included elements stranger than the plots of the movies he idolized, and whose use of the movies to sublimate was deliberate, to prevent reality from intruding into his world.

AVRAHAM B. Yehoshua's novella, "Early in the Summer of 1970," translated by Miriam Arad, has already appeared in English in both "Commentary" and "Ariele" magazines and probably does not need to be summarized. It is one of the best pieces of modern Hebrew fiction and can be read repeatedly, with new aspects of the story discerned with each reading. It is a beautiful and sad story of an old man being told that his only son has died, only to find that the body has been incorrectly identified and that his son is still alive. The strength of this novella negates the possible criticism that it should not have been reprinted so often within such a short period of time.

The concluding story is "Nima Sassoon Writes Poems" by Amalia Kahana-Carmon, also translated by Arthur Jacobs. This is ostensibly the story of a sensitive adolescent of Oriental background in a religious girls' school in Jerusalem who tries to be noticed by one of her teachers, Amalia Kahana-Carmon is one of the more difficult Hebrew writers to translate and it is good to see her finally represented in an anthology of note with a well-translated story.

While any carping over the selections and translations must be based on personal taste, a strength of this anthology is that, with one exception, the authors represented are not the handful of commonly translated Hebrew writers (Shazar's often translated into French but not into English). This volume well illustrates the range of current creative writing in Israel. It deserves a wide circulation and an eventual paperback publication to enable it to reach a wider audience. In fact, it would be an excellent base for a new series of anthologies of Israeli writing in English translation organized by the same editors. I hope they will consider organizing another volume soon.

'Rejoice...' — a difficult mitzva



Elie Wiesel

THE RELIGIOUS experience seems more complex and less comprehensible in the light of the behaviour of the Jews during the Holocaust. For me, one of the unfathomable secrets of that era is the religious response of Orthodox Jews who risked death in order to go on observing the Torah's Commandments — those Commandments that were still observable.

Some fasted on Yom Kippur, ate no hametz on Passover. Some were even careful never to eat non-kosher food. I will always remember dawn there, a gray dawn by whose light hundreds of Jews stood there in the camp putting on their Tefillin, winding the Tefillin around the middle finger three times to form God's name — Shaddai and with each turn reciting a verse of God's threefold promise to the Jewish People: "And I will betroth thee to Me forever; I will betroth thee to Me in righteousness and in justice and in lovingkindness and in compassion; I will betroth thee to Me in faithfulness..." (Hosea 2:21-22).

I will always remember that Rosh Hashana outdoors, the Kol Nidre and the silent prayers. I will never forget the ancient, beautiful, strange words whose meaning was twisted to the point of madness in that place and in that time. Words of

praise to God for His eternal loving-kindness, for loving His people Israel, His peculiar treasure. How those words allowed themselves to be uttered then I do not know. Perhaps it was a kind of Jewish self-defense, a way of protest against human cruelty and against the impotence of mortals.

Perhaps here lies the secret of the Jewish faith — that is, that we have it in us to turn every situation into yearning, every prayer into a protest; to rebel despite our faith; to believe in the face of our rebellion and protest.

I think that never had there been such a confrontation between God and Man as occurred there. Never had the two of them been tested as they were then, and never had the results of a test been so undecipherable, inscrutable, for what took place there was a vigorous theological protest, but a protest without blasphemy. The well-known blasphemy, whose name I dare not bring to my lips, was spawned afterwards, and not by those who underwent the horrors.

Yes, look and you will see that this whole new philosophy, which meanwhile has given up the ghost, was not uttered by us. The opposite is true. The Jews who pronounced the words *Vitgadal veykaddash* — "Magnified and sanctified be the Great Name" alongside the death-plots and the crematoria indicted God with unprecedented and unparalleled valour.

Is this the solution we have to

offer modern Man — pray in order to protest? Certainly not. Today we dare not repeat the words and deeds of those saints. We have not the right, we have not the strength, we have not the fortitude. We can only try to be worthy of what they have taught us, and it must be admitted that not always have we been good pupils.

Do you remember the bereaved father in the book "Shevet Yehuda"? There is an episode there of literary quality, a literary apogee — short, succinct, every word of it weighing a ton of silence. This banished Jew is abandoned on a desert coast together with all the other Jews of this exile-ship. His wife is gone. He has two sons. The two sons die. He gets up in the morning and sees his two sons dead, dead of starvation. The Jew stands up and says: "Master of the Universe I know what You want. I know what You want to do to me. You want to put me and my faith to the test. You want to push me to the limit, and beyond. You want me to renounce my faith. Well, You are not going to succeed. Never! Master of the Universe, no matter what You do I'm going to go on believing."

Is this the answer? Faith, and not only necessity? I think that a Jew who held on to his faith there was stronger than all who came before him, including the Patriarch Abraham. Such a Jew was mightier than the forces that had aligned themselves to annihilate him. These Jews tried to observe Commandments which it was impossible — perhaps even forbidden — to observe.

I remember a beautiful saying which I never understood, a saying of the Gaon of Vilna. He said that the most difficult Commandment in the Torah is, "and you shall rejoice on your festivals." The Hassidic me (and I am, I hope, Hassidic) thought: That's a Mitnagged for you. Picked himself just the right Commandment to label difficult. "Rejoice on your festivals" — difficult? But in time, during the Holocaust, I understood; I understood well. Those Jews, who on their journey to the end of all hope managed to dance on Simhat Torah; the Jews who studied pages of Talmud, without having the books before them, as they carried heavy rocks on their shoulders; the Jews who sang Sabbath songs to themselves as they were being worked to death — they have taught us how a Jew is supposed to behave in time of trouble.

For them, the Commandment "rejoice on your festivals" (Deuteronomy 16:14) was an impossible Commandment to observe — but observe it — they did.

From the Rosh Hashana 5751 issue of "Bamahane," the Israeli Defense Forces weekly. Translated by Moshe Kohn.

Reading Jonathan Edwards in Israel.

On Simhat Torah

Mark Goldman

Over the rotten planks, the pit, the sinners, helpless, walk with Edwards and with God. While in Israel, after the dark days, the holy days of awe and suffering and atonement, under a pure blue sky, the Jews give up their brooding ghosts in sunlight on Simhat Torah, come out into the courtyard of the synagogue and dance.

Carrying their velvet-covered, silver-tasseled scrolls, cradled in their arms, they dance and sing and clap their hands, men and boys, the children high upon their fathers' shoulders, as they circle round and round to celebrate the reading of the Torah, like a circle ending to begin again.

While from the balcony

I watch, retreating from the current of the blood and spirit, from the serpent and the circle, flashing, turning tail at last in Mediterranean light.

Returning, where the spirit coils the sun and bodies shed their skin beneath that light, but still escape the lizard-quick, the dark, downcasting eyes.

Professor Goldman teaches in the Haifa University English Department.

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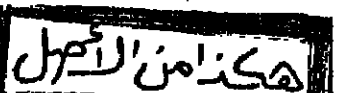
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Back slang or rhyming slang

THE BLUE ARABIAN NIGHTS: Tales of a London Decade by Wolf Mankowitz. London, Vallentine, Mitchell. £2.25. 198 pp.

I.M. Lask

READING Wolf Mankowitz has always given me a nostalgic feeling. We both come from Whitechapel. True, I left when it was still a significant Jewish centre, and he grew up there during the following decade or so in the purlieu of Brick Lane. He was and is familiar with the world of the second-hand dealer and the Ring that controls most auction sales together with its subsequent knock-outs and carve-ups. He is undoubtedly knowledgeable on ceramics and various related subjects. His Cockneys bear comparison with those of such forgotten masters as Pat Riddle and Stacy Ammoner. Though I don't remember that he ever indulges in either back slang or rhyming slang, which are both almost certainly victims of the BBC together with the racy Whitechapel workshop dialect of my youth. And in general his writing is a proof that you don't have to be observant or a deeply-voiced master of Judaism in order to be a good Jew.

Some years have gone by since his first spread. His introduction, in-

I read him last, and I note their passage. Only one of these 80-odd little tales deals with our common place of origin. It is the story of a music with a stall in an alley off the Lane (please, Wolf, not Petticoat Lane — that's for the Eretz Yisrael earth which he takes back to Israel and buries, afterwards returning to the Lane with another such bag. And very nice, too. That's the kind of place the girl who brought us coffee, "These people are from Israel." "Oh yes," said she rather disdainfully, "my brother's in a kibbutz.")

Mankowitz also has a tale of Poland Street round the corner from Berwick Street, which is, or used to be, a pale West End reflection of the Lane. Otherwise there are little stories that contrive to begin with on the Blue Arabian, which seems to be a West End Night and Gambling Club. (Gambling has now been legalized in Britain, with the Government's plenty goes on still in the rather outlandish dross of my youth.) Menon while he ranges over a decade from his Blue Arabian and its denizens to Buchanan's rather seedy Club; yes, even unto remote Barbados. Some years have gone by since his first spread. His introduction, in-

identally, is written in Dublin in 1972. Is it because the Irish Free State does not exact Income Tax from creative writers and artists, I wonder?

Mankowitz remains a good storyteller throughout, and does not forget the debt he owes O. Henry, Damon Runyon and Ickabod Shalom Aleichem. Here and there I detect overtones, promptly dispensed, of John Collier, and signs that he must have cut his literary teeth on Science Fiction. Taken even at their lowest level these tales, cautionary or otherwise, are all excellent bedtime reading if there is such a thing any longer.

Only one, indeed, may be regarded as a fable. It is the story of an all-wise talking flea who becomes the counsellor of the world's great but cannot refrain from exacting toll from them. After all, a flea must also live.

At least that is the flea's opinion. But it would never have been accepted by Yehoshua Aharai, a fellow poet and humorist who preceded Wolf by well over 80 years and to whom the latter has probably never yet got around, though he also used the Arabian Nights technique. For Aharai, held that flea might be slain even on the Sabbath, and supported his argument with chapter and verse in classical Jewish style. In brief, a cheerful, friendly collection which should not cause any headache and marks its author as no spokesman of the younger generation, which I don't think he ever claimed to be.

The Festival



Woodcuts from "Sefer Hamishkanim," Amsterdam, 1729.



THE SUKKOT AND SIMHAT TORAH ANTHOLOGY by Philip Goodman. Philadelphia, Jewish Publication Society. 475 pp. \$7.50.

Moshe Kohn

THE PROLIFIC anthologist and bibliophile, Rabbi Philip Goodman, Executive Secretary of the Jewish Book Council of America, has now come up with the fifth of his rich Jewish festival anthologies, having already covered Rosh Hashana, Yom Kippur, Purim and Passover. All have been published by the Jewish Publication Society of America, which has also brought out a Hukkah anthology, by Emily Sollick, Jr.

THE PATTERN of the present work is the same — and as readable and rewarding — as the previous ones. It starts with the Biblical sources and takes us through the development of the festival in the life of the Jews in all ages and places on which there are literary and scholarly sources.

The book is richly illustrated, and the last two sections contain words and musical annotations for dances and songs for the holiday. Each of the 23 sections is annotated, and at the end there is a 16-page classified bibliography and a two-page glossary of Sukkot and Simhat Torah terms.

Well worth the price.



Israelis gathered around any available transistor to hear the hourly news broadcasts. (UPI)



Soldiers holding Yom Kippur service. (Below) Reservist rushing to his unit on hearing the news of the attack. (Israel Sun/K. Weiser)

TV and RADIO / Philip Gillon

Bringing us the war

TELEVISION AND RADIO contributed substantially to the maintenance of civilian morale from the very start of the war. In times of crisis, we cannot have enough news, even if the same item is repeated over and over again on different media: we can hear Golda or Moshe Dayan or Haim Herzog on radio, then see the same interview on TV, and read it later, for good measure, in both Hebrew and English newspapers. I suspect that those of us who can read Ladino and Spanish and German and French and Russian and Polish also pore over it in those languages.

The radio men rendered yeoman service. Through the long hours when there was no hard news, they somehow managed to provide a constant flow of red-hot items, comments and features, that were exciting, topical, urgent, disturbing and comforting, all at the same time. Their service from both fronts and from all parts of the world was superb. Of course, many of the boys had done these things many times before, perhaps all too often: they simply resumed their magnificent coverage where they had left off six years ago.

For viewers, listeners, readers, it was an almost impossible task to keep switching from Israel radio to Israel TV to the B.B.C. to the Voice of America and back again, at the same time reading everything on which they could lay their hands.

FOR TELEVISION, this was an introduction to war reporting. They had a difficult time.

In the nature of things, television almost always lags behind radio; it never gets the same immediacy. A radio man with a small tape recorder can get to places that a TV team cannot reach. Furthermore, the Israel Defence Forces, rightly or wrongly, do not approve of newsmen of any kind being right up in the front lines, as so many Americans were in the Vietnam war. So TV has a hard time of it, trying to satisfy our appetite for something fresh every hour. Nevertheless, although radio has the edge in regard to speed, television has the benefit of being able to make its impact through our sense of sight. Sight is the most effective of human senses; through it, we obtain 90 per cent of our impressions of the world around us. When sight is bolstered up by sound,

as in the case of TV, the ascendancy of the medium becomes irresistible. Learning through sound, on radio, about tanks or planes in action, or villages attacked, even when we hear the noise of the explosions or the undoubted sincerity in the voice of some settler or soldier who is interviewed, has only a fraction of the effect of the TV image.

This being the case, it is rather strange how soothing and tranquillizing television is compared to radio, maybe because of conditioned reflexes. As we listen to the "beep-beep-beep" of the radio, we prepare ourselves for shocks; the radio signal is like Poe's alarm bells, promising terror, horror and danger. Television, perhaps because it has so often lulled us into gentle sleep, at least into escape from the realities of this world, soothes and consoles us.

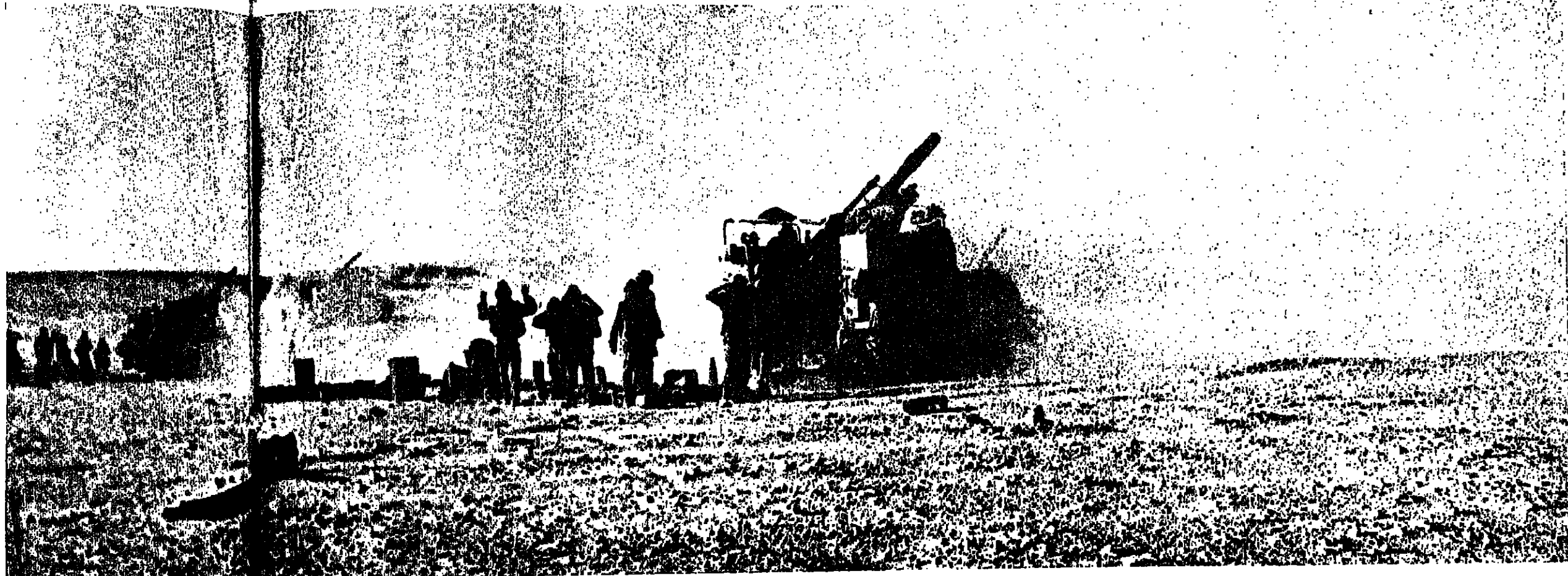
OF COURSE, it is impossible to compare this war with the Six Day War, since the borders now are remote. The weeks preceding the Six Day War had made us apprehensive as we huddled around radios, while this time, we tended to anything to be over-confident. Now the war was being fought, perhaps on our doorstep, but at least not inside the house, as it was then. Thus we were able to sit inside our own homes, admittedly with our shutters down, and watch television tranquilly, instead of huddling around a transistor radio in a shelter. Despite all the fears and anxieties about the men fighting fierce battles to protect us, the difference was so tangible as to be almost physical.

Mothers must have been particularly pleased: last time they had had the devil's own trouble keeping fractious children from rushing out of the shelters to play in the streets. Now the children could be hooked for the day and the night to the tranquillizing box.

It is remarkable how effectively escapism it can be. In the midst of our fearful anxieties about the soldiers, we could identify for a space completely with Minnie and Freddie, and a basketball team. Some people I know resented this compartmentalization, and reproached themselves bitterly for worrying about some stupid melodrama or sports event while battles for survival were being fought on the Suez and



Motorised column of infantry and armour moving up to the front.



Battery of 155mm. mobile guns in action against Syrian positions. (Below) Helicopters are playing an important role.



Wounded arriving by helicopter at Hadassah Hospital, Jerusalem are rushed into ambulance. (A. Hazan)



the Golan. Their consciences pricked them as, willy-nilly, they kept the home fires burning, instead of being identified all the time completely with the men they loved, who were in danger.

I don't agree that this ability to withdraw from real fear into make-believe worries about a Mexican boy pursued by police is a bad thing. In fact, I think that the ability to live in compartments in this way is essential for human sanity.

It was a good idea to merge the television news unobtrusively with the educational programmes — for one thing, it was a painless way to educate the population. Some of the education programmes were really excellent, although I saw all too few of them. I caught one good one about art and another about white mice. When all these troubles are over, and we have endless time at our disposal, I will certainly add several hours of educational TV to my normal stint.

THE MAIN ITEMS presented in support of the news were all very good. When Golda spoke so firmly and to the point, with such serene confidence in the rightness of our cause and our ability to back right with might, I could not help recalling poor Levi Eshkol's halting speech to the nation on the eve of the Six Day War. Of course, in the event it didn't matter overmuch that Eshkol spoke badly: Zahal spoke very effectively for him. Still, it was good to hear Golda sounding so sure of herself.

Moshe Dayan was equally com- forting; in fact, at some stages his self-assurance verged on being almost too cocky. I was scared that he might tempt the gods. But fortune favours the brave, and he certainly displayed his dash and courage to the full. As usual he was frankness itself. He minced no words about our suffering early reverses and having to be on the defensive for some time. But he was sure of the future: his promise of a *halima tova* boded ill for the Egyptians.

The Arabs seem to have learned nothing. On Jordan TV, the Hebrew newscaster looked very happy indeed as he quoted Egyptian and Syrian descriptions of their victorious onslaughts. He made it clear that the Arab forces were driving us back, back, back across the sands of Sinai and the hills of Golan — sending us reeling backwards, we suspected, all the way to Damascus and Cairo. George Antonius, the Arab historian, commented sadly, many years ago, that the trouble with his people was that they preferred words and rhetoric to facts. This inability of theirs to face facts has been one of the main bars to peace. Let us hope that at long last they will learn to deal with realities instead of imagining Arabian Nights miracles will provide a world in which they would like to live.

CHIEF OF STAFF David Elazar at his press conference on Monday night brought us good news from the front. There are some people who thought that his reference to "breaking their bones" and his general tone were too

من إسرائيل

Fashion from Migdal Ha'emek

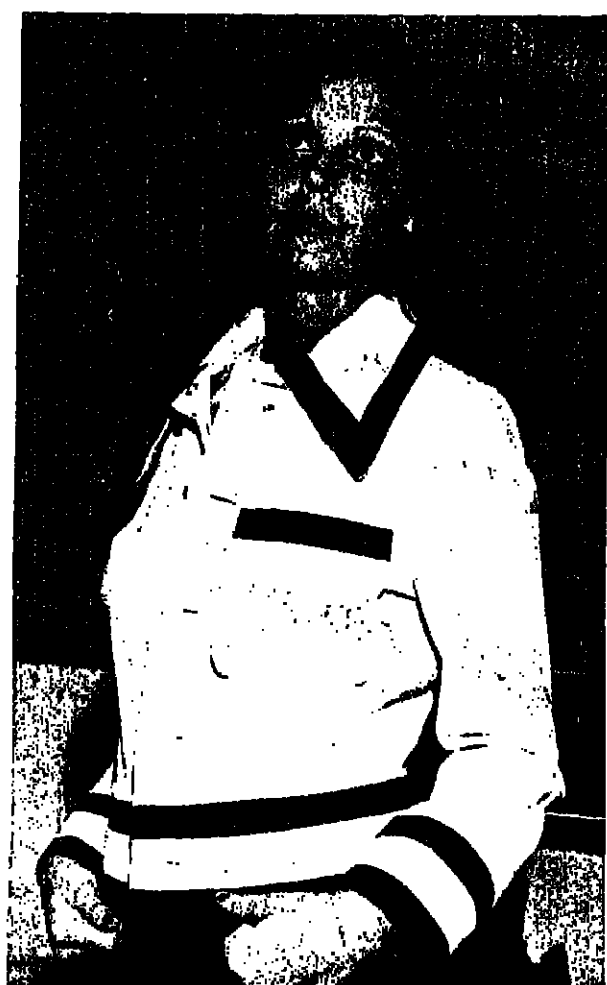
Helga Dudman

MIGDAL HA'EMEK, the development town which suffered 16 casualties from Syrian bombs during the first night of the war, is the source of a new line of leather fashions. The firm of "Karnit," established in 1966 just

before the Six Day War, with two employees, was near the front line of defence during that war. Today, in a new period of Syrian attack, the firm has reached export figures of \$800,000.

SHOWN HERE are three models from Karnit's line of youthful styles for men and women, which also includes leather bags. Exports abroad, which account for 80 per cent of the firm's production, go to Canada, Japan, Singapore, Australia, Germany, Holland, and England. Of the firm's 125 employees today, 75 are new immigrants.

A few days before Migdal Ha'emek's front-page news appearance, Karnit announced that exports for 1974 are expected to reach \$1,400,000.



IT OCCURS TO ME / Hadassah Bat Haim

Surprise emergency

THIS TIME the emergency takes us entirely by surprise. Before we know where we are, we have ten people sleeping in our house, are slightly ambivalent, because local residents on their way to some other place and tourists who have been enjoying a vacation as promised, "out of the ordinary." We manage to find space for everyone to lie down, on cot mattresses, H-las and sleeping bags; but they can't have any blankets, because they are all on the windows. Fortunately, this makes the rooms very stuffy, so they don't really need any covers.

Avidly, we listen to the radio every fifteen minutes, each with our different anxieties. My daughter and our parlor boarder are most concerned with the closure of the schools. They are very worried that the schools

may reopen for normal activities before the start of the official holiday. My daughter's feelings are slightly ambivalent, because she had had her homework all ready for presentation and the thought of this virtuous deed as promised, "out of the ordinary." We manage to find space for everyone to lie down, on cot mattresses, H-las and sleeping bags; but they can't have any blankets, because they are all on the windows. Fortunately, this makes the rooms very stuffy, so they don't really need any covers.

A further amelioration of the situation is that, as the bath has been filled with water, no one can bathe and the avoidance of ablutions becomes a patriotic duty rather than a social gaffe. However, with ten people around this

state of affairs gets a bit uncomfortable and after a day or two of heavy intrusion into eau-de-cologne and deodorants, we restore the bathroom to its accustomed role and reduce the reserve supply of water to a few modest pails and plastic containers.

WE SOLVE the food problem by pooling a carefully planned dinner menu for six and the camping rations of the unexpected four, and end up sitting on the carpet in a darkened living-room, eating an interesting mixture of goulash, sardines, eggs, tinned apricots, potato salad and olives with lumps of stale *kala*. Owing to the dim lighting these combinations are taken in unusual estables are taken in unusual combinations, particularly as we are only able to provide one plate and one spoon for each diner; but no ill results ensue and the washing up is minimal.

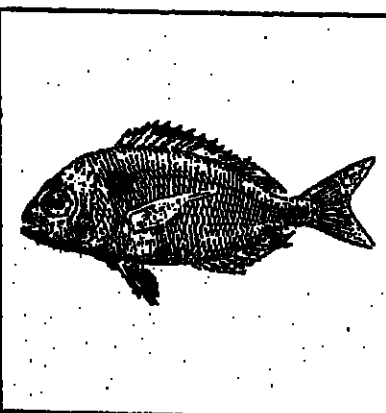
There are always a number of unexplained bangs and roars in our neighbourhood, and it takes us some time to accept that now they are for real and not just practice. We dutifully retreat into the house at the wall of the siren, generally preceded by the dog careening at full speed without regard for obstacles in the shape of his (nominal) charges, as he is convinced that all enemy action is directed at him personally.

As traffic is resumed, our guests take their leave; some about their business and duties in the country, and the tourists back to their starting points. This, they assure me as they begin their long trip home, has really been a holiday with a difference.

CULINARY NOTES

Haim Shapiro

Cheap and tasty



those who cannot stomach fish fillet and hope that they grow out of their traumas. Meanwhile for the rest of us it remains a very tasty, cheap, and easy to prepare food.

Curiously, the best frozen fillet is also the cheapest. This is the so-called bakala schnitzel. Strangely enough, this is neither what the Italians call bakala (which is salted, dried codfish), nor does it usually seem to be hake, the name normally given in translation. Perhaps it is haddock, but this is not certain. The schnitzel part may be an attempt to get away from the fillet image and of course refers to the fact that it is very good when coated with egg and bread crumbs and deep fried.

FOR THOSE READERS who have no idea at all of what goes on in the kitchen, this is a very simple process. Take the fish (which may still be frozen) and cut it into pieces small enough to fit into your frying pan. Squeeze a lemon over both sides of the fish. In a soup bowl, beat an egg (one should be enough for a kilo of fish). Roll the fish around in the egg and then drop it in a plate of bread crumbs or matza meal, to which you have added salt and (freshly ground) pepper.

Heat about a centimetre of vegetable oil in the pan until it is so hot that it begins to give off a slight smoke. The intense heat of the oil keeps fried food from becoming greasy. Drop the fish into the pan and when it is very well browned, turn it over and allow it to brown on the other side. You may then put it on yesterday's copy of *The Jerusalem Post* for a few minutes to drain off any excess oil.

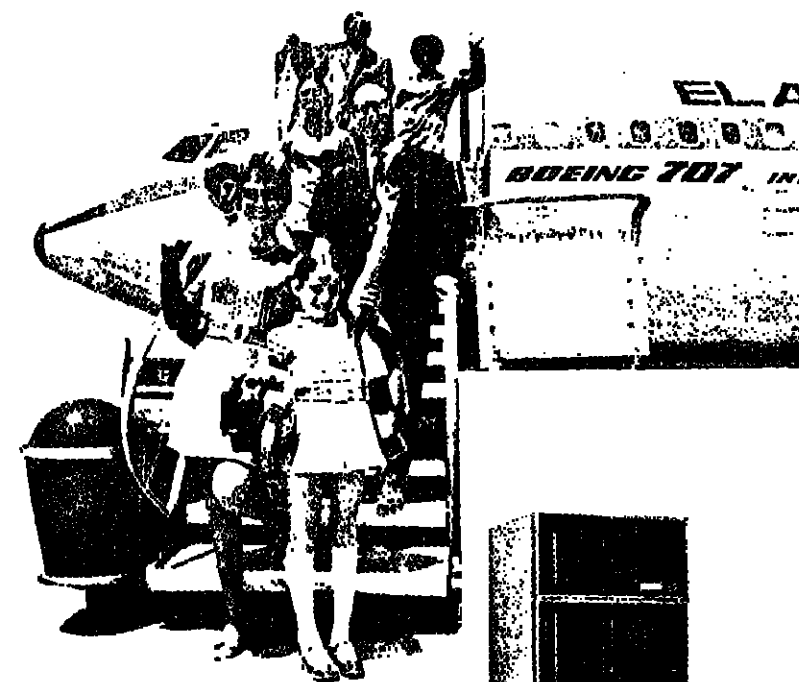
FOR MANY ISRAELIS, the words "fish fillet" are so inextricably tied up with memories of the austerity of the War of Independence and the years that followed it that they still refuse to eat it. This innocuous product was for years the staple protein in the country's diet and even when meat was no longer rationed, it remained the one such food that was never scarce or prohibitive in price.

One can only sympathize with

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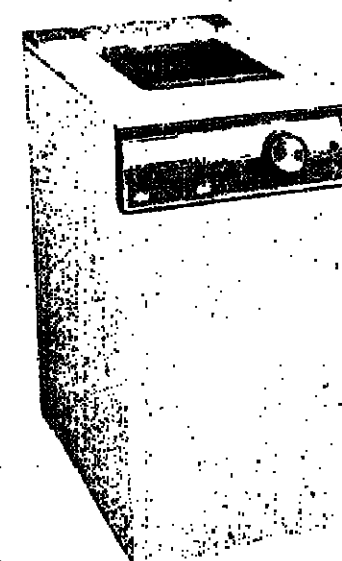


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THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 12, 1973

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THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 12, 1973

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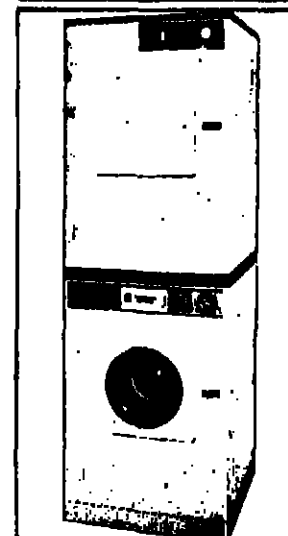
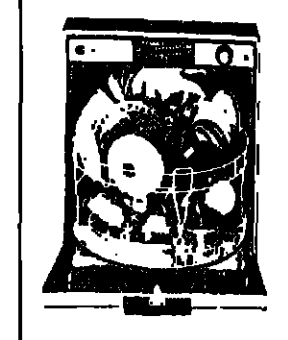
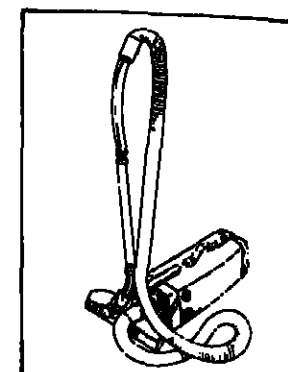
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CLOSE TO TEL AVIV
YET FAR ENOUGH FROM ITS NOISE
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"Naveh Avivim", this new resi-
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in Israel... in a "Naveh" built
home.

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ments rank with America's most
prestigious. As soon as you enter a
Naveh apartment, you perceive the
differences, large and small, that set
them apart:

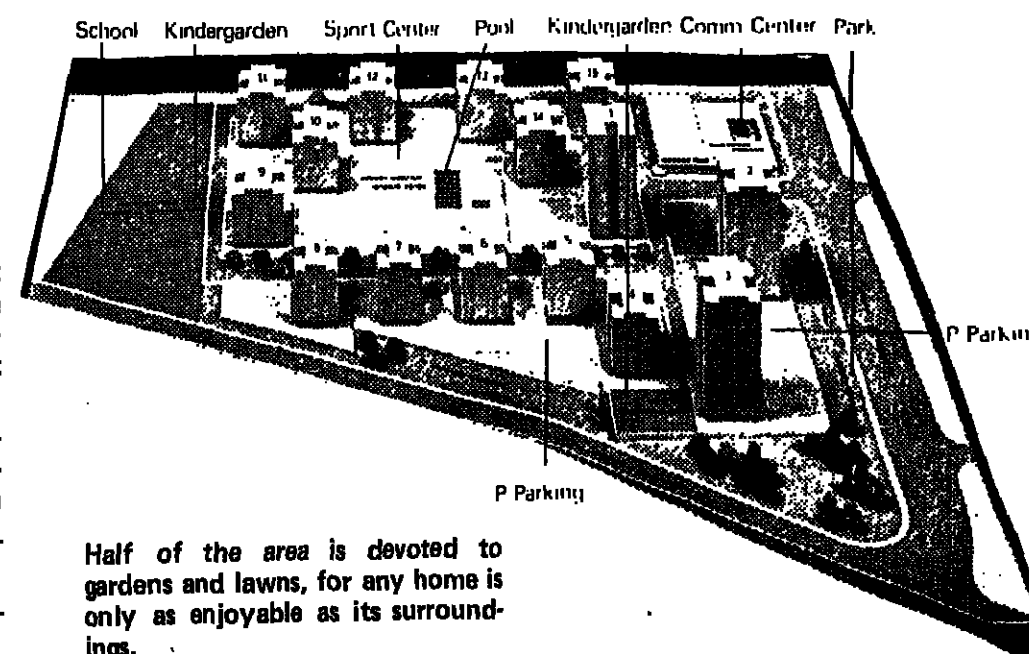
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acy - for parents and children
- Two bathrooms in each apart-
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raries, 5721 Cottage Grove, Chicago, Ill.
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TORA and FLORA
L.I. Rabinowitz

The true Etrog



Etrog container.
Silver gilt. Germany, ca. 1670.

I NOTED the date. It was Au-
gust 9. The telephone rang, and
the caller introduced herself as
the wife of a rabbi from St.
Louis, Mo.

"I am a regular reader of Tora
and Flora," she said, "and I re-
member that last year, on Succot,
you wrote an article in which
you cast doubt on whether the
etrog we use is indeed the true
etrog, since the one we use is
much too bitter to be eaten raw,
and yet the Talmud explicitly
states that on Hoshana Rabba, at
the conclusion of the service when
it was used for the last time,
the adults used to snatch the
etrogim from the children and
eat them. I think it may interest
you to know that in the garden
of the artist Mr. Joseph Kosso-
nogi, in Safed there grows an
etrog tree, whose fruit is quite
different from the common etrog.
It peels easily, like a tangerine,
and apart from its colour looks
like one, and it is definitely
edible in its raw state."

BY PURE COINCIDENCE, I had
decided to leave on the morrow for
a few days' holiday in Upper Ga-
lilee, basing myself on Safed. On
my arrival there, I contacted Mr.
Kossonogi, who cordially invited
me to visit him and see this tree.
It grows in the patio of his
beautiful home in the artists'
quarter. It did indeed resemble a
mandarin, though it was lemon
yellow and, as I found when I
tasted it, it was pleasantly edible,
if somewhat tart. In fact, Mrs.
Kossonogi used the slices as a
dressing for meat.

It was the only tree of its kind
in Safed and had quite a romantic
history. The house had been oc-
cupied by a leading Arab terrorist
and had been completely demolish-
ed during the War of Independ-
ence. Mrs. Kossonogi, who ac-
quired the ruin, saw a small
branch protruding from the de-
bris and when the house was re-
built she carefully nursed and
tended it. But, apart from the
fact that it had the characteristic
fragrant odour of the etrog, it
did not belong to this variety of
citrus.

According to the botanist, Prof.
J. Feliks, whom I consulted, it
was a *Citrus limetta* *risso*, but
with some unusual characteristics.
Its ancestors had probably en-
gaged in some miscegenation dur-
ing the centuries; but that is
true of the etrog itself, and there
is little doubt but that the etrog
used by the Yemenites ap-
proximates more to the true etrog
than any other variety, even the
vaunted "non-grafted" ones in-
sisted on by the extra-observant.

GALLERY GUIDE

JERUSALEM

By Meir Ronnen

THIS — of interesting artists from Tel Aviv. MICHAEL KISMAN shows beautiful drawings. OPHIR FINGERHUT shows and prints collages of his familiar surreal pop images, colored versions of notes from a changing window.

FRANZ KSIK shows studies of his preoccupation with the in-and-out of geometries in the form of a clever shaped-paper white-on-black construction. (Tel Aviv Gallery, Rehov Shimon Maimon, Tel Oct. 17.

HERALD MOORE — Studies for the "Kipling" series (Cohen Hall, Tel Aviv Museum).

PIET INTERNATIONAL TRIENNALE — of "Concerned" and historical photography and how it and local photographers see Jerusalem. The war journalism is superb, making reports. (Israel Museum, Jerusalem).

CHRISTIAN BOLZANSKI — "Inventures," a photo and object inventory intended to preserve evidence of a man's existence, by young avant garde artist from Paris (Israel Museum, Billy Rose Pavilion).

JUDITH VELIN GINAT — Recent work (Artists House) from tomorrow (Oct. 21).

ROMAGE — A group show in which every work is dedicated to someone or something, but most of them banalities. (Artists House). Tel Oct. 20.

NATAN HEBER — Interesting naive paintings of orthodox Jewish life by former school. This is his first one-man show in Jerusalem. (Debel Gallery, Tel Aviv). Tel Oct. 20.

ANITA WEISS — Figurative drawings (Diplomatic Hotel) from tomorrow (Oct. 20).

NUMBER SHOW — Mostly highly skilled graphics from all the best exhibitions this gallery has mounted. Price of place goes to next round. (Goren Droussay today still working in Paris. (Nora Gallery, 8 Ben Maimon).

TANARA KIMMAN-CHARNEY — New drawings (Tel Aviv Gallery, Tel Aviv). Tel Oct. 21.

TEL AVIV

By Gil Goldfine

THE TEL AVIV MUSEUM — NEW BUILDING (Tel Aviv Museum).

Permanent exhibition of Impressionist and Post Impressionist (Tel Aviv Museum, Tel Aviv).

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YERACHIEL GALEN, RABBI KAMAR — Paintings by Kibbutz mem-



Painting by Nathan Heber (Debel Gallery, Tel Aviv).

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THEATRE/Mendel Kohansky

Two Slav plays

THE ETERNAL HUSBAND by F.M. Dostoevsky, adapted for the stage by W. Lieblein, translated by Zvi Rosen. Directed by Edna Shavit. Set and costumes by Eli Sina. Lighting by Michael Lieberman. At Habimah.

THE DOSTOIEVSKY phenomenon still astonishes, after all those years. After all those psychological dramas and comedies that have been written in the past few decades the 1870 novel "The Eternal Husband" is still a marvel with its insight into the murky depths of the human soul.

Pavel Pavlovich is one of the most revealingly drawn characters in world literature, as well as one of the most repulsive, repulsive characters being a sphere in which Dostoevsky displayed all his greatness. He is what we would these days call a sadomasochist as well as a latent homosexual.

He tolerates and even encourages in an oblique way, his wife's affairs with other men, then becomes attached to them in love-hate relationships. He hates the daughter whom he suspects, with justification, of not being the fruit of his loins, and lets her die after losing his wife. His road is strewn all along with deaths in which he plays a strange part. He is constantly in search of new humiliations and humiliations to hate. After his first wife dies, he marries a very young and beautiful girl, and our last sight of him is in the company of the wife, her drunken lover and another man who is about to replace the drunk.

The richly comical and frightening novel has been rather clumsily adapted for the stage by W. Lieblein, who has broken it up into short scenes, giving the play a staccato quality, breaking the mood where mood is important. And he finishes the play on a farcical note which spoils much of what has happened before. The discriminating playgoer will be well advised to leave before the last scene.

Faults of adaptation notwithstanding, "The Eternal Husband" is fine theatre, thanks to the excellent direction of Edna Shavit and the first-rate acting of Shimon Bar-Shavit as the hero and Nissim Azikri as Velichanin, one of the lovers. In the very first moments of the play, the director establishes that particularly Russian, Dostoevskian atmosphere of doom, of lost souls wandering in their own wilderness, and the atmosphere persists throughout, wherever the structure of the play does not preclude it.

In keeping with the character of the novel, the director has given the show a heightened realism. Bar-Shavit's acting as Pavel Pavlovich is grotesque and exaggerated in its histrionics in an interesting contrast to that of Nissim Azikri, who is realistic, and some of the scenes reach a tremendous emotional intensity. Bar-Shavit is a pleasure to watch as he crawls and slithers through the part, a worm who thrives when stepped upon. Azikri plays the part of the decent and guilt-ridden man about town with unwavering authority. Tony Sach is impressive in the episodic role of the hysterical, epileptic child, though for the life of me I couldn't accept him as being only 11 years old.

Eli Sina's quick-change set and Michael Lieberman's lighting are as good as one could ask for. The mood of the play, providing background and nothing else. Sina's costumes, also by Eli Sina, and there is some good old-fashioned music by a composer unidentified in the programme.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

EASY PUZZLE

ACROSS

- Down wild beast (5)
- Military rank (5)
- Cooking utensil (3)
- Tranquility (5)
- Sooty (7)
- Bird (5)
- Female sheep (3)
- Shows contempt (6)
- Senior pupil (7)
- Hawaiian (4)
- Many left by a round (4)
- Shield from danger (7)
- Drives (4)
- Road - surfacing material (3)
- Lyng (4)
- Forerunners (7)
- Quide (4)
- Doctrine (3)
- Put off (5)

DOWN

- 1 Type of chicken (3)
- Incubate by (4)
- Latent (6)
- Enslavement (5)
- Less (3)
- Pre-serve (3)
- Likes more (7)
- Be in debt (3)
- Respond to a stimulus (5)
- Old Russian rulers (4)
- Stew (7)
- Round (4)
- Prevalence (5)
- Scratched (7)
- Nice to look at (4)
- Part of the head (3)
- Command (5)
- Snake (5)
- In this place (4)
- Great quantity (3)

CRYPTIC PUZZLE

ACROSS

- 3 Sufficient for sneezes (5)
- Scuttler in which there's no ark (5)
- Once the pick of prisoners (7)
- In truth, it's monotonous (7)
- Inlo operation on the river right alongside (5)
- Price of a Van Gogh (7)
- Contradict an inconclusive belief (5)
- Bit of a witch, agreed (3)
- Poplar pastime in York (5)
- Told off for making a tear in the bed (7)
- Superior man equal to 40 ordinary (4)
- Thin links in the cafeteria (4)

DOWN

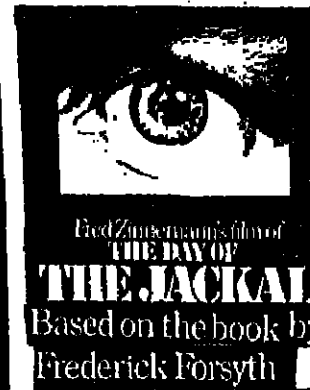
- 1 Actress of the Day (5)
- In opposition to a striker named Ed (7)
- It follows that you get cross in a trap (4)
- Refuse to allow for an offer (6)
- Decided to be a tubby little fellow (5)
- Dorothy's from Tooting, we hear (5)
- Walter a ladder (3)
- Undertakes to supply a good deal of fruit (7)
- Though one is left, each is right (4)
- Peep up Nevil, perhaps (5)
- One way to greet a hiker (5)
- Dry as for a future occasion (4, 3)
- Exclamation of anger due to money for those who lost (7)
- How to reach a conclusion (7)
- Place in fiction (5)
- Bready time? (3)
- No need could quiet Ben, of course (3)
- Lift something light, we must have (5)
- Perfect pose? (7)
- A hint of mystery (7)
- Six among the crossword addicts (3)

Wednesday's Easy solution: 1. Down, 2. Down, 3. Down, 4. Down, 5. Down, 6. Down, 7. Down, 8. Down, 9. Down, 10. Down, 11. Down, 12. Down, 13. Down, 14. Down, 15. Down, 16. Down, 17. Down, 18. Down, 19. Down, 20. Down, 21. Down, 22. Down, 23. Down, 24. Down, 25. Down, 26. Down, 27. Down, 28. Down, 29. Down, 30. Down, 31. Down, 32. Down, 33. Down, 34. Down, 35. Down, 36. Down, 37. Down, 38. Down, 39. Down, 40. Down, 41. Down, 42. Down, 43. Down, 44. Down, 45. Down, 46. Down, 47. Down, 48. Down, 49. Down, 50. Down, 51. Down, 52. Down, 53. Down, 54. Down, 55. Down, 56. Down, 57. Down, 58. Down, 59. Down, 60. Down, 61. Down, 62. Down, 63. Down, 64. Down, 65. Down, 66. Down, 67. Down, 68. Down, 69. Down, 70. Down, 71. Down, 72. Down, 73. Down, 74. Down, 75. Down, 76. Down, 77. Down, 78. Down, 79. Down, 80. Down, 81. Down, 82. Down, 83. Down, 84. Down, 85. Down, 86. Down, 87. Down, 88. Down, 89. Down, 90. Down, 91. Down, 92. Down, 93. Down, 94. Down, 95. Down, 96. Down, 97. Down, 98. Down, 99. Down, 100. Down, 101. Down, 102. Down, 103. Down, 104. Down, 105. Down, 106. Down, 107. Down, 108. Down, 109. Down, 110. Down, 111. Down, 112. Down, 113. Down, 114. Down, 115. Down, 116. Down, 117. Down, 118. Down, 119. Down, 120. Down, 121. Down, 122. Down, 123. Down, 124. Down, 125. Down, 126. Down, 127. Down, 128. Down, 129. Down, 130. Down,

Tel Aviv Cinemas

Commencing Saturday, Oct. 13, at 7.15 p.m. and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
6.45, 9.30
Please be on time
2nd week



DEN YEHUDA Tel. 228409
4th week

THE GLASS HOUSE
Based on the Novel
by Truman Capote
Adults only

CINEMA ONE
2nd week
Yona Hanavi
SHAIKE OPHIR
DAUGHTERS, DAUGHTERS!
(World Premiere)
4.30 - 7.15 - 9.30

CINERAMA
Israel Premiere
3rd week
7.15, 9.30

SHAFT in Africa
starring
RICHARD ROUNDTREE
as JOHN SHAFT
Metrocolor-Panavision

OHEN Tel. 221220
7th week
DIANA ROSS
LADY SINGS THE BLUES
Adults only
No invitations or reductions
4.30, 7.15, 9.30

DEKEL Tel. 414114/5
8th week
FRIGHT
BUNAN GEORGE
7.15 - 9.30

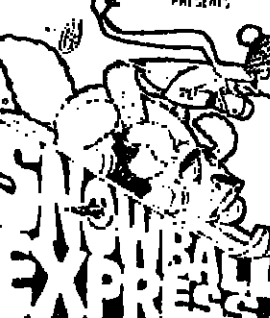
EDEN Tel. 57450
3rd week
RAY JACOBS
WALTER KAPOON
KAL AKA KAL

ESTHER Tel. 224410
4th week
BRUCE LEE
JOHN SAKON
in an extraordinary film
Enter the Dragon
CinemaScope - Colour
7.15, 9.30

GAT Tel. 247555
4th week
PETE 'N' TILLIE
WALTER MATTHEW
CAROL BURNETT

DRIVE-IN CINEMA
Tel. 77177
3rd week
Israel Premiere
First show 7.15
Second show 9.30

WALT DISNEY PRODUCTIONS
Presenting



Starring
DEAN KANCI HARRY JONES OLSON MORGAN KEENAN GEORGE WYNN LINDSEY
TECHNICOLOR

GORDON Tel. 244778
31st week
LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE
YVES ROBERT
FERRIS BUDARD
4.30, 7.15, 9.30

HOD Tel. 226226
8th week
STEVE McQUEEN
ALI HOGAN

THE GETAWAY
Directed by:
Sam Peckinpah
National General Films
Distribution: Noah Films
4.30, 7.15, 9.30

LIMOR Tel. 260778
30th week
DUSTIN HOFFMAN
Alfredo Tili Divorce
Do Us Part
Directed by: Pietro Germi
Starring
STEPHANIA SANDRELLI
English
As film in colour

MAXIM Tel. 227457
2nd week
A Karate film
DEVIL AND ANGEL
4.30, 7.15, 9.30

OHEN Tel. 221220
4th week
4.30, 7.15, 9.30

THE BIG BOSS
color scene

SCARECROW
Columbia Pictures
Celebrating 50th Anniversary
A World Communications Company

Jerusalem Cinemas

Commencing Saturday, Oct. 13, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00

ARNON Tel. 222829
2nd week
Love Is A Splendid Illusion

OHEN Tel. 222855
2nd week
BEIRUT INCIDENT

EDEN Tel. 222859
2nd week
The Day Of The Jackal
EDWARD FOX

EDISON Tel. 224056
2nd week
An action Karate film
IRONMAN

ORNA Tel. 224733
4th week
MYAN O'NEIL
JACQUELINE BISSET
The Thief Who Came To Dinner

HABIBAH Tel. 224736
2nd week
WALT DISNEY'S
Bedknobs And Broomsticks

MOGRABI Tel. 58351
6th week
What Do You Say To A Naked Lady?
Adults only
Sat. 7.45, 9.15
4.30, 7.15, 9.30

ORDAN Tel. 224735
10th week
CLARK GABLE
VIVIAN LEIGH
GONE WITH THE WIND
Sat. 8.00 p.m.
Weekdays: 4.00 p.m., 8.00 p.m.

PEER Tel. 447706
3rd week
4.30 - 7.15 - 9.30

ORNA Tel. 224733
4th week
4.30, 7.15, 9.30

THE OUTSIDE MAN
JEAN-LOUIS TRINTIGNANT
AND MARC BART
ANITA DICKINSON
Adults only

ORNA Tel. 224733
4th week
4.30, 7.15, 9.30

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AND MARC BART
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Adults only

JERUSALEM Tel. 26067
2nd week
GEORGE PEPPARD
The Blue Max

ORON Tel. 222914
4th week
GENE HACKMAN
ERNEST BORGNINE
in the greatest gripping drama
The Poseidon Adventure

BON Tel. 224704
3rd week
World Premiere
SHAIKE OPHIR
YOSEF SHILOAN
DAUGHTERS, DAUGHTERS

SEMDAR Tel. 58742
2nd week
MARLON BRANDO
LAST TANGO IN PARIS

PARIS Tel. 226005
4th week
The Strangler Of Rillington Place
The true story of murderer
Christie

RICHARD ATTENBOROUGH
JUDY GEESON
Adults only
A Columbia Film

RAMAT AVIV Tel. 413761
2nd week
YEHOASH OZON
in Menahem Golan musical
KAZABLAN
in colour
also Tues. at 4.30 p.m.

STUDIO Tel. 58217
2nd week
World Premiere
Sat. 7.45 - 9.45
Hosna-Key-Israelim
proudly presents
SIMON MESSIAH FILM
Ben-Gurion Remembers:
A MESSIAH/MAY/IRAFILM PRODUCTION
TOHMET Tel. 445950
5th week
4.30, 7.15, 9.30
Play It Again, Sam
WOODY ALLEN
TEL AVIV Tel. 281181
3rd week
2 breathtaking scenes of
action in 1.60 Zetrol
THE OUTSIDE MAN
JEAN-LOUIS TRINTIGNANT
AND MARC BART
ANITA DICKINSON
Adults only

ZAFON Tel. 445085
6th week
ORIES AND WHISPERS
A film by Ingmar Bergman
Sat. 7.15, 9.30

Haifa Cinemas

Commencing Saturday, Oct. 13, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. - Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 604018
2nd week
The daring Israeli film
JACQUOT AND THE GIRLS
OSHEK LEVI
NINETTE DINAR
in colour, for adults

ARMON Tel. 604945
Louis de Fuses
in a hilarious comedy
SUR UN ARBRE PERCHE

ATZMON Tel. 603005
3rd week
KIRK DOUGLAS
GIULIANO GEMMA and
FLORINDA BOLKAN
in
A MAN TO RESPECT
In Colour

BET ROTHSCHILD
Sat. Tues. Thurs. at 8.45, 9.00
L'ENFANT SAUVAGE
Sun. at 9.00
A BILLION DOLLAR BRAIN
directed by
KEN RUFFEL
Wed. at 9.15
THE GUILTY
Thurs. at Midnight
MIRACOLO A MILANO
directed by
VITTORIO DE SICA

OHEN Tel. 606372
2nd week
James Bond Festival
FROM RUSSIA WITH LOVE
SEAN CONNERY

MIRON Tel. 603005
3rd week
Six nonstop parfs. daily
A great Karate film
THE KARATE KING
In Colour

MORIAN Tel. 242477
5th week
SUZY KENDALL and
FRANK FINLAY
in the great production
ASSAULT

RAMAT GAN Tel. 720706
2nd week
4.15, 7.15, 9.30
Modern Times
CHARLES CHAPLIN

HADAR Tel. 720832
5th week
4.30 and 8.30
CLARK GABLE
VIVIAN LEIGH
GONE WITH THE WIND

LILA Tel. 715, 9.30
THE POSEIDON ADVENTURE

OASIS Tel. 721750
3rd week
4.30, 7.15, 9.30
The Magnificent Seven Ride!

ORNA Tel. 721750
3rd week
World Premiere
SHAIKE OPHIR
YOSEF SHILOAN
DAUGHTERS, DAUGHTERS!

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World Premiere
SHAIKE OPHIR
YOSEF SHILOAN
DAUGHTERS, DAUGHTERS!

ORAH Tel. 604017
3rd week
SHAIKE OPHIR
in Menahem Golan's
new amusing production
DAUGHTERS, DAUGHTERS

ONLY Tel. 81868
2nd week
Walt Disney's delightful film
SUPERSTAR GOOFY
The film will be shown 3 times
daily at 4, 7 & 9.30 p.m.
Sat. 7, 9.30

ORDAN Tel. 603445
2nd week
FRITZ THE CAT
An American satire

ORION Tel. 528980
2nd week
daily six nonstop parfs.
TERRANCE HILL
in a new thrilling Western
The Wrath of The Wind
in colour

PEER Tel. 603282
3rd week
The greatest show which
will always be new
CHARLIE CHAPLIN'S
MODERN TIMES
For all the family

BON Tel. 609080
3rd week
JEAN-PAUL BELMONDO
MIA FARRROW
in their first great film
together
DR. POPOL
In Colour

SHAVIT Tel. 721750
2nd week
PAUL MEYER
in a most unusual film
Sometimes A Great Notion
in colour
From Sun., 6.45 & 9.00 p.m.

RAMAT GAN Tel. 721750
2nd week
4.15, 7.15, 9.30
They Call Me Black Devil
DUD SPENCER
TERRANCE HILL
Main. at 4, Sun., Tues.

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The Poster

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

Jerusalem

JERUSALEM SYMPHONY ORCHESTRA
of the Israel Broadcasting Authorities -
Subscription Concert No. 2 Series 1 -
conductor: Enrique Garcia Asensio
(Spain), with Jeffrey Skigel, piano
(USA) Albinoni: Symphony No. 8;
Juan Canabarro: Three Pieces; Prokofiev:
Piano Concerto No. 3; Beethoven:
"Sonata" - at the Jerusalem Theatre
Tues. - at the Jerusalem Theatre

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA
Zula Mehta conducting, with Jean-
Bernard Pommer, piano - Kaminski:
Symphonic Overture; Beethoven: Piano
Concerto No. 5; Elgar: "Enigma" - Vari-
ation; Subscription Concert No. 2, Thurs-
day - at the Daroff Auditorium.

Haifa

ISRAEL PHILHARMONIC ORCHESTRA
- details as for Tel Aviv - Subscription
Concert No. 1, Series "A", Sunday:
Series "A": Goldmark: "Queen of Sheba"
(Monday); Joh. Strauss: "A Night in Venice" (Tuesday).

Opera

The Israel National Opera presents:
Joh. Strauss: "Die Fledermaus" (Saturs-
day-Thursdays); Humperdinck: "Hansel
and Gretel" plus Russian and Rumanian
Dances (Sunday); Goldmark: "Queen of
Sheba" (Monday); Joh. Strauss: "A
Night in Venice" (Tuesday).

THEATRE

AS YOU LIKE IT (Cameri) - Shake-
speare's comedy in a novel production
by British actor James (Not yet re-
viewed). TEL AVIV (Cameri) Sat., Sun.
BUSMAN AND LENA - (Habimah) A
play shattering with its cruel realism
about "human garbage" in apart-
ment South Africa. Excellent. Acted
by a cast of three. TEL AVIV (Habimah)
Fri., Sat., Wed., Thurs.

ON A HOT TATIN ROOF - (Habimah)
by Tennessee Williams. Tennessee
Williams' village play about homo-
sexuality, drunkenness, greed, set in the
south, with the usual southern cast of
characters, in an intellectual, which
does no justice to whatever contents the
play still has, what with all that wasted
money on the too large stage. ATZ-
MON (Habimah) Sun., Ashdod Mon.
TEL AVIV (Habimah) Tues., Thurs.

CATCH THAT THIEF (Young Theatre)
- An insane formula comedy full of old
gags. The subject: a being police, every-
body there is both thief and corrupt.
NABARIVA (Habimah) Fri. 9.00. JERUSA-
LEM (Habimah) Sat. 9.00. ASHDOD
(Habimah) Sun. 9.00. TEL AVIV (Tel. Ha-
chayal) Mon. 8.30. BEERSHEVA (Ora)
Wed. 9.00. HAIFA (Shavit) Thurs. 9.00.

DIFFICULT PEOPLE - A highly pre-
tentious play about a spinster, her
strange brother and still stranger author
from Jerusalem, the action taking place
in London. HAIFA (Young Theatre)<